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ABSTRACT

Based on data concerning the artist population of the United States collected in the 1970 census, this report examines three patterns in the lives of artists. The first chapter analyzes self-employment patterns and includes information about the size of the self-employed artist population, its earnings, and a breakdown of self-employment patterns according to occupation. The occupations discussed are authors, architects, painters/sculptors, photographers, and musicians/composers. The second chapter presents data on the migration patterns of artists between 1965 and 1970. Specifically, their migration from region to region and to major metropolitan areas is analyzed. The final chapter examines the household characteristics of artists and includes information on their living arrangements, families, children, and marital status. (Twelve tables and six lists of figures are included.) (FL)

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Research Division Report #10

Selected Characteristics of Artists: 1970

- Self-Employment
- Migration
- Household and Family

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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Studies by Data Use and Access Laboratories, 1977-1978

PREFACE

This report looks at three themes in the lives of American artists--self-employment patterns, migration patterns between 1965 and 1970, and household and family characteristics. The report is the third in a series based on the 1970 Census that analyzes the data on the artist population. The earlier reports were: Research Division Report #5, Where Artists Live: 1970; and Research Division Report #7, Minorities and Women in the Arts: 1970. The two earlier reports utilized both published data and data that had not been previously published except in the form of computer tapes known as the Public Use Sample. This report utilizes the latter data source to an even greater extent than the others.

The tabulation and analysis of the data for the study was performed for the Research Division by Data Use and Access Laboratories. The work was done by Diane Ellis, under the general direction of Jack Beresford, President of Data Use and Access Laboratories.

Although the data from the 1970 Census is now 8 years old, there are two important characteristics of this data which continue to make it very useful. The first is that it will serve as a baseline for comparison with the 1980 Census. A second reason is that no comparably detailed comparative study of the several artist occupations is currently available. The data that is presented here is a statistically valid description of the central tendencies of many aspects of the American artist's life. It may have substantial use for planning and policy development by helping to overcome false ideas and romantic notions that developed through popularization of individual and often atypical cases.

The chapter on self-employment makes clear that the extent of self-employment as well as the remuneration artists receive varies substantially in each of the occupations. To illustrate, authors and architects had the largest proportion of self-employment among the occupations. However, self-employed authors earned only half as much as authors employed for wages, while self-employed architects earned 26% more than architects who worked for wages. Generally, self-employed artists worked less and earned less than artists in the same occupations who worked for wages.

The second chapter utilizes Census data on the residence location of artists in 1965 and in 1970. It shows that artists as a whole are not substantially more mobile than the rest of the professional and technical labor force and that the direction of their migration is generally the same. Further, they do not all flock to New York City. Considerable variation occurs in migration rates in the different artist occupations.

The third chapter examines household and family characteristics of artists and again shows considerable variation by occupation. Over 80% of architects are married, fewer than half the dancers are married. Dancers are far more likely than any of the other artists to be female heads of households with dependent children. Therefore, dancers are more likely than artists in the other occupations to be seriously affected by periods of unemployment or low earnings. Actors have the greatest likelihood of being divorced or separated and are the least likely to be living in families. The Census data, of course, does not explain the causal factors. We cannot tell, for example, whether the family patterns of actors reflects a characteristic in the personality of these artists or indicates the demanding nature of their occupation or the instability of employment, and the incompatability of these factors with family life.

The Public Use Sample from which the data in this report has been prepared is available for other detailed studies about artists in 1970. Among other projects, the Research Division has prepared a data tape that contains all of the information about artists and their households in the Public Use Sample of the 1970 Census. This data tape is called an "extract file" and can be made available for replication or may be used by persons and organizations who would wish to make studies of their own. It is intended that a similar extract file will be made from the Public Use Sample of the 1980 Census. More details about the use of the extract file can be obtained from the Research Division, National Endowment for the Arts, 2401 E Street N.W., Washington, D.C. 20506 (202) 634-7103. Contact Thomas F. Bradshaw for information.

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CONTENTS

CHAPTER I

SELF-EMPLOYMENT PATTERNS OF U.S. ARTISTS: 1970 1

Introduction 2

Size of the Self-employed Artist Population 3

Earnings of Self-employed Artists 4

Summary of Self-employment Patterns by Artist Occupations 7

CHAPTER II

MIGRATION PATTERNS OF U.S. ARTISTS: 1970 9

Introduction 10

Regional Migration of Artists 10

Artist Migration to Major Metropolitan Areas 16

CHAPTER III

HOUSEHOLD AND FAMILY CHARACTERISTICS OF ARTISTS: 1970 18

Introduction 19

Living Arrangements 19

Families 20

Children 23

Marital Status 23

Summary 26

LIST OF TABLES

1	Self-employed Among Artists Who Worked in 1969	2
2	Self-employed Among Artists Who Were in the Same Occupation in 1965 and 1970	3
3	Weeks Worked During 1969 for Self-employed and Wage-earning Artists	4
4	Unemployment Levels of Self-employed and Wage-earning Artists, By Occupation, 1970	5
5	Median 1969 Incomes of Self-employed and Wage-earning Artists, By Occupation, for all Artists and for Artists in the Same Occupation in 1965 and 1970	7
6	Interstate and Interregional Migration Status of Artists, Professional Workers, and the Total Labor Force 16 Years of Age and Over, 1965-1970	12
7	Interregional Migration Rates of Artists 16 Years of Age and Over in the Labor Force, By Occupation, 1965 to 1970	13
8	Living Arrangements of Artists and Total US Population, 1970	19
9	Living Arrangements of Artists Age 16 and Over, By Occupation, US, 1970	20
10	Family Types Among Artists Age 16 and Over, By Occupation, US, 1970	21
11	Presence of Children Under 18 in Households of Artists, By Occupation, US, 1970	23
12	Marital Status of Artists Age 16 and Over, By Occupation, 1970	25

LIST OF FIGURES

1	Differences in Median 1969 Incomes Between Self-employed and Wage-earning Artists	6
2	Net Migration of Artists Between Regions of the United States: 1965 to 1970	11
3	Impact of Migration on Rates of Growth of Artists Populations in Regions of the United States, 1965 to 1970	15
4	Migration of Artists Into Metropolitan New York, Los Angeles and Chicago, 1965 to 1970	17
5	Relationship of Female Participation in an Artist Occupation and Non-Husband-Wife Household Types for Artists Age 16 and Over, US, 1970	22
6	Marital Status of Artists Age 16 and Over, 1970	24

SELF-EMPLOYMENT PATTERNS OF U. S. ARTISTS: 1970

INTRODUCTION

This chapter examines the extent of self-employment among U.S. artists as reported in 1970, and compares the earnings of self-employed artists with earnings of artists who worked for wages or salaries. As with many other characteristics of artists, the extent of self-employment and the financial rewards derived from it vary greatly by artist occupation. Thus, much of the discussion focuses on these occupational differences.

Ten artist occupations are covered: actors, architects, authors, dancers, designers, musicians and composers, painters and sculptors, photographers, radio/TV announcers, and university teachers of art, music, and drama. The analysis includes all artists in these occupations who worked in 1969. In addition to discussing each occupational group, breakdowns are made for artists who were in the same occupation in both 1965 and 1970. An additional division is made between artists who worked 40 weeks or more during the year, and those who worked less. Wherever these special subgroups are used in the analysis, it is pointed out in the discussion. N.B. Readers of this report should be alert to the fact that the 1970 Census was conducted in April, of that year, however, the data for such matters as earnings and weeks of work are for the full year before the Census which was 1969.

Data in this report are derived from the 1970 Census Public Use Sample.[1] Tables for this analysis were prepared by DUALabs from extracts of these samples. Descriptions of sample sizes, weighting and sampling error are found in the DUALabs' tabulation report.[2]

Table 1

Self-Employed Among Artists Who Worked in 1969

Occupation	Percent Self-Employed
Authors	40%
Architects	37
Painters/Sculptors	32
Photographers	28
Musicians/Composers	25
Designers	14
Actors	7
Dancers	4
Radio/TV Announcers	2
Teachers of Art, Music, Drama (univ)	0
Other Artists, Writers, Entertainers (not elsewhere classified)	22
All Artists	23

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1 U.S. Bureau of the Census, Public Use Sample of the 1970 Census: Description and Technical Documentation (Washington, D.C.: U.S. Government Printing Office, 1972).

2 Data Use and Access Laboratories, "Tabulations of Artists and Persons in Comparative Occupations in the United States: 1970", Tables 29 through 32 (prepared for the National Endowment for the Arts, January 1977).

Table 2

Self-Employed Among Artists Who Were in the Same Occupation in 1965 and 1970

Occupation	Percent Self-Employed
Architects	45%
Authors	44
Painters/Sculptors	39
Photographers	34
Musicians/ Composers	27
Designers	18
Actors	10
Dancers	5
Radio/TV Announcers	3
Art, Music, Drama Teachers (univ.)	0
Other Artists (not elsewhere classified)	28
All Artists	29%

SIZE OF THE SELF-EMPLOYED ARTIST POPULATION

In the 1970 Census there were about 154,000 artists in the United States who were self-employed, or 23% of all artists who worked during the year 1969. The remaining 77% worked for wages for other employers. Less than one percent of all artists said they were working without pay in 1969. This level of self-employment among artists was considerably higher than the self-employment rate for all professional and technical workers, which was at 8%. However, large variations in self-employment levels existed among the artist occupations, just as they did in other professional occupations.

Among the various artist occupations, authors and architects had the highest levels of self-employment, with 40% of authors and 37% of architects self-employed. Self-employment did not exist at all among university teachers of art, music, and drama, and was very low for radio/TV announcers, dancers, and actors. Table 1 shows self-employment levels for each artist occupation.

Self-employment was more common among artists who had been in their occupation for at least five years than it was among artists newer to their professions. Nearly 30% of all artists who were in the same occupation in 1965 and 1970 were self-employed, while only 18% of artists who were in their occupations only in 1970 were their own employers. This pattern existed for most artist occupations, except for authors and musicians/ composers, where self-employment was almost as common among new artists as it was for more experienced artists. Among artists who had been in their occupation for at least five years, architects and authors had the highest self-employment rates, at 45% and 44% respectively. (See Table 2.)

Among both the self-employed artists and those who worked for wages, the proportion working 40 weeks or more during the year was similar. Nearly three-quarters of self-employed artists and three-quarters of wage-earning artists maintained this work level. Among artists who were in their occupation for at least five years, an even greater proportion of both the self-employed and wage-earning artists worked 40 weeks or more per year. This is shown in Table 3. These data do not necessarily mean that self-employed

Table 3 **Weeks Worked during 1969 for Self-Employed and Wage-Earning Artists**

Weeks Worked	Self-Employed Artists	Wage-Earning Artists
Artist Occupation 1965 and 1970		
Worked 40 weeks or more in 1969	83%	85%
Worked less than 40 weeks in 1969	17	15
Artist Occupation only in 1970		
Worked 40 weeks or more in 1969	59%	62%
Worked less than 40 weeks in 1969	41	38
All Artists		
Worked 40 weeks or more in 1969	73%	72%
Worked less than 40 weeks in 1969	27	28

artists work as much as wage-earning artists. Large differences in length of the work week and number of weeks worked per year may still exist, particularly for artists who worked less than 40 weeks per year. Data on earnings of self-employed artists (described in the next section) suggest that the self-employed do, in fact, work fewer days during the year.

Unemployment in 1970 was higher among artists who normally worked for wages or salaries than it was for artists who were normally self-employed. While self-employed artists had an unemployment rate of 2.5%, slightly more than 4% of artists who worked for wages were out of work at the time of the 1970 Census. This pattern of unemployment was found in all types of artist occupations, as shown in Table 4. However, this does not necessarily mean that "employed" self-employed artists actually had any income.

EARNINGS OF SELF-EMPLOYED ARTISTS

In 1970 the typical self-employed artist had a median annual income of about $6,200. This was 16% less than the median income of artists who worked for wages and earned $7,400 on the average.

Table 4 **Unemployment Levels of Self-Employed and Wage-Earning Artists, by Occupation, 1970**

	Percent Unemployed	
Occupation	Self-Employed	Wage-Earning
Musicians/ Composers	4.4%	5.3%
Authors	2.9	3.9
Designers	2.5	2.8
Painters/Sculptors	2.2	3.4
Photographers	1.0	3.0
Architects	.9	1.4
Actors	*	21.1
Dancers	*	10.7
Radio/TV Announcers	*	2.1
Art, Music, Drama Teachers (univ.)	*	.7
Other Artists (not elsewhere classified)	2.4	4.7
All Artists	2.5%	4.1%

* Fewer than 1000 Artists in these occupations were self-employed in 1970, therefore the unemployment rates are not of sufficient statistical quality to permit meaningful comparisons.

Even among artists who had been in their occupations for at least five years, the earnings difference between self-employed and wage-earning artists was the same, with self-employed artists still earning 16% less.

More than half of this earnings difference can be attributed to the shorter amount of time worked during the year by self-employed artists. Among artists who worked at least 40 weeks during the year, the earnings difference between self-employed and wage-earning artists narrowed to 6%, with self-employed artists having a median annual income of about $8,800 and wage-earning artists having a median income of $9,400 per year. Figure 1 shows these comparisons.

In certain artist occupations, however, self-employment was more financially rewarding than working for wages. Self-employed architects, actors, musicians/ composers, dancers, and radio/TV announcers had higher median incomes in 1969 than others in their respective professions who worked for wages. Self-employed architects earned on the average about 26% more than wage-earning architects, while self-employed actors earned more than twice as much as wage-earning actors.

However, among photographers and designers median income from self-employment was slightly below earnings derived from wages. Self-employment appeared least financially rewarding for authors and painters/sculptors. Self-employed authors earned only half the income of wage-earning authors, and self employed painters/sculptors earned about a third less than wage-earning painters/sculptors. These comparisons are shown in Table 5.

Among artists who had been in their occupations for at least five years, the income differences between self-employed and wage-earning artists were very similar to those of the general population of artists in each occupation. In fields where self-employed artists earned more than wage-earning artists, the more experienced members of the profession also earned more through self-employment. Similarly in fields such as writing and painting, where self-employed artists earned less than wage-earning artists, the more experienced members of the profession also earned less from self-employment. This pattern existed in every artist occupation, as seen in Table 5. Earnings patterns of the more experienced artists are not very different from the earnings patterns of the general artist population, in terms of the earnings differences between self-employed artists and those who work for wages.

Figure 1. **Differences in Median 1969 Incomes between Self-Employed and Wage-Earning Artists**

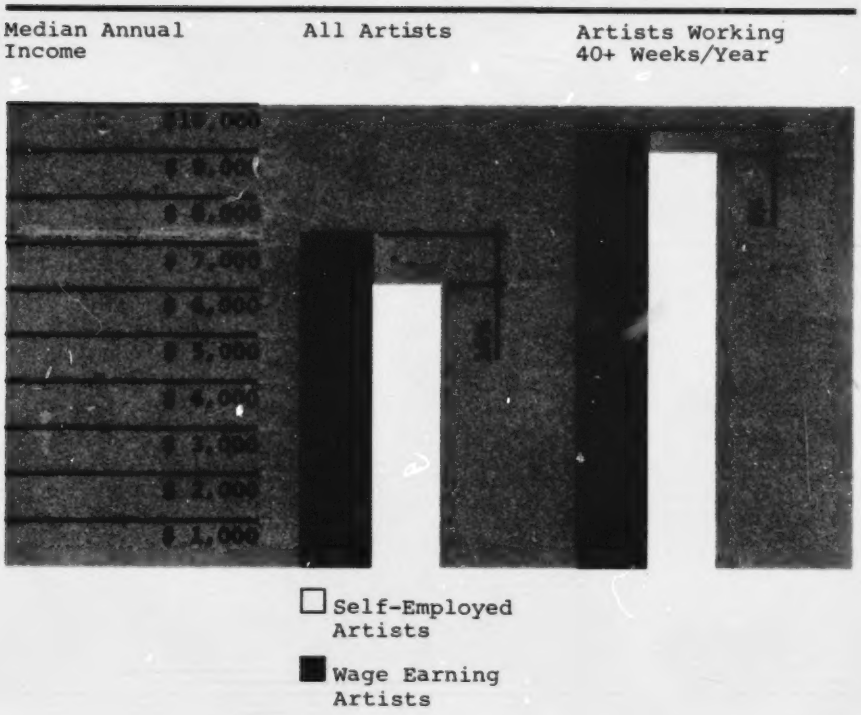

Table 5 **Median 1969 Incomes of Self-Employed and Wage-Earning Artists, by Occupation, for All Artists and for Artists in the Same Occupation in 1965 and 1970**

	All Artists		Artists in Same Occupation in 1965 and 1970	
Occupation	Self-Employed	Wage-Earning	Self-Employed	Wage-Earning
Architects	$15,200	$12,100	$15,800	$13,700
Radio TV/Announcers	10,200	6,500	10,200	9,800
Designers	9,100	9,900	10,300	11,300
Actors	8,100	3,700	15,200	6,900
Photographers	6,700	7,500	8,400	9,500
Authors	5,100	10,200	5,600	11,800
Painters/Sculptors	4,700	7,000	7,000	10,000
Musicians/ Composers	3,100	2,100	5,900	4,500
Dancers	2,700	2,600	2,000	4,700
All Artists	$ 6,200	$ 7,400	$ 8,500	$10,100

SUMMARY OF SELF-EMPLOYMENT PATTERNS BY ARTIST OCCUPATIONS

As was seen in Table 1, the occupations of author, architect, painter/sculptor, photographer, and musician/composer had the highest self-employment levels reported in the 1970 Census. In all of these occupations, more than one-quarter of those who worked were self-employed. Summaries of the basic employment patterns for these occupations follows:

Authors had the highest self-employment rate of any artist occupation, at 40% in 1970. Authors who were in this occupation in both 1965 and 1970 had an even higher self-employment rate, at 45%. Self-employed authors were less likely to be out of work at the time of the 1970 Census than were wage-earning authors, although unemployment may not be as readily reported by the self-employed as it is by wage-earners. Self-employed authors had an unemployment rate of 2.9%, compared with 3.9% for wage-earning authors. For authors there is high level of self-employment. Earnings for the self-employed

authors were only half the earnings of authors who worked for wages. While wage-earning authors had a median annual income of $10,200, self-employed authors earned only $5,100 in 1969. Part of this income difference may be attributed to the shorter amount of time worked by self-employed authors. Only 72% reported working 40 weeks or more during 1969, while 81% of wage earning authors maintained this work level.

Architects also had a high level of self-employment in 1970, at 37% and reaching 45% for those who had been in the profession for at least five years. Unlike authors, however, the self-employed architect earned more money than the wage-earning architect, and was more likely to work at least 40 weeks during the year. Self-employed architects had a median annual income of about $15,200, while wage-earning architects made only $12,100 per year. Unemployment in 1970 was very low for both the self-employed and wage-earning architect--less than 1.5% for wage earners and less than 1% for the self-employed.

Painters/Sculptors had an overall self-employment rate of 32% in 1970, and a 39% rate for persons who were in the occupation in both 1965 and 1970. Unemployment was at 3.4% for wage-earners, and 2.2% for the self-employed. Wage-earning painters and sculptors were slightly more likely to have worked at least 40 weeks during the year--76% of wage-earners and 73% of the self-employed reported working at this level in 1969. Wage-earning painters/sculptors earned $7,000 per year in 1970, while the median income for self-employed painters/sculptors was only $4,700 per year. Again some of the income difference is probably attributable to the longer working period for wage-earners.

Photographers had a self-employment rate of 28% in 1970, reaching 34% for those who had been in the occupation for at least five years. Income differences between self-employed and wage-earning photographers were slight, with wage-earners having a median annual income of $7,500, and self-employed photographers earning $6,700, even though more of the self-employed reported working at least 40 weeks during the year. Unemployment levels were lower for self-employed photographers, at 1%, than they were for wage-earning photographers, at 3%

Musicians/Composers had a quarter of their members self-employed in 1970. Among those who were musicians or composers in both 1965 and 1970, self-employment levels were slightly higher, 27%. Just over half (53%) of all musicians and composers worked at least 40 weeks during the year 1969. This low work level was identical for both the self-employed group and the wage-earning group. Reflecting these low work levels were low annual incomes. Self-employed musicians and composers earned about $3,100 per year, while those who worked for wages had a median income of only $2,100 per year. Unemployment levels were moderate, at 5.3% for wage-earners and 4.4% for the self-employed.

CHAPTER II

MIGRATION PATTERNS OF U. S. ARTISTS: 1965-1970

INTRODUCTION

The mobility of artists within the United States is of importance in understanding the geographic distribution of this population group. Migration data are useful in assessing trends in residence and place of employment of artists, and in making artist population projections for particular geographic areas. Where migration rates differ among the various artist occupations, it is possible to determine reasons for these differences, which may signal other important occupational problems or changes.

This report focuses on two major aspects of artist migration: (1) movements from one region of the country to another, and (2) movements into the three largest metropolitan areas of the country--New York City, Los Angeles, and Chicago. These movements are analyzed for the five-year period 1965 to 1970. The reason for focusing on interregional movements is to assess the size and direction of national shifts in artists' place of residence, which may indicate long-term residence and employment trends. Movements into the major metropolitan areas are significant because artists are primarily an urban-based occupational group, with nearly a quarter of the artist population residing in the three largest metropolitan areas. It is useful to understand the extent to which migration is a factor in this urban concentration of artists, and to know where the migrating artists are coming from.

Data in this report are from the 1970 Census of Population.[1] The following occupations are included in the artist definition used here: actors, architects, authors, dancers, designers, musicians and composers, painters and sculptors, photographers, radio/TV announcers, and university teachers of art, music, and drama. The regional groupings of states into Northeast, North Central, South, and West regions are based on U.S. Bureau of the Census definitions.

This report draws on published data from the 1970 Census and on special tabulations from the 1970 Census Public Use Samples. A special extract file on the artist occupations was developed by DUALabs from the Public Use Samples. Tabulations from this extract file were previously compiled by DUALabs in a separate tabulation report.[2] Descriptions of sample size, weighting and sampling error are found in the DUALabs' tabulation report. In addition, this analysis draws on unpublished supplemental tabulations from the artist extract file.

REGIONAL MIGRATION OF ARTISTS

Artists who move from one region of the country to another could have important effects on national shifts in geographic location of the artist population. Although many artists might move from one place to another, most stay within their own state or their own region. Between 1965 and 1970, 92% of all artists stayed within their own region, and 85% stayed in the same state. This section describes those artists who moved from one region of the country to another. Although they represent a relatively small proportion of all artists, their movements may be important indicators of longer-term migration and employment trends for artists.

General Trends

Between 1965 and 1970 about 60,000 artists moved from one region of the country to another. These interregional migrants represented 8% of all artists in the 1970 labor force. During this five-year period there was a definite migration stream among artists, which was characterized by movements out of the Northeast and North Central regions of the country, and into the South and West regions. This resulted in a net migration of about 10,000 artists into the South and West, while the Northeast and North Central regions lost about 5,000 artists each. The map in Figure 2 shows these movements.

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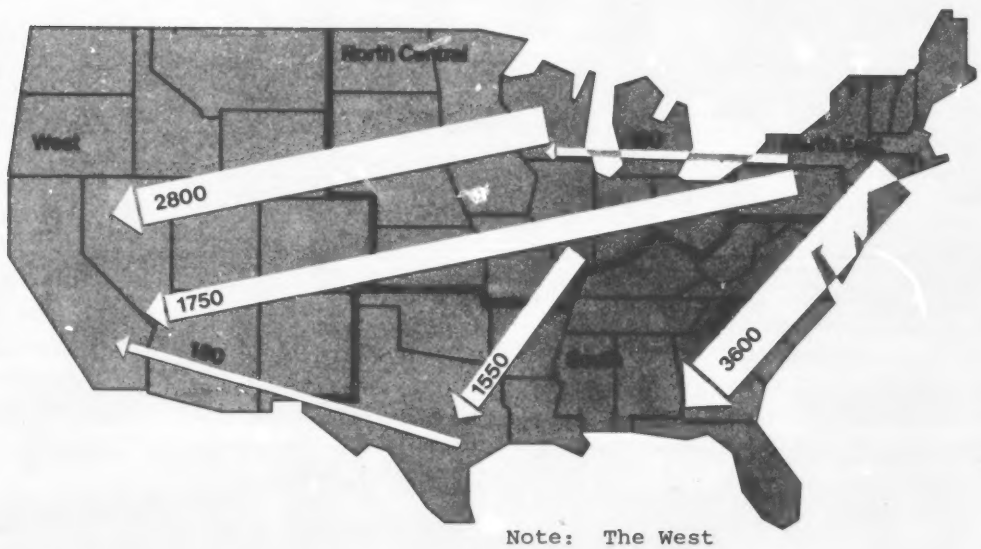
1 U.S. Bureau of the Census, Census of Population: 1970, Subject Reports, Final Report PC(2)-7A, Occupational Characteristics, Tables 34 and 35; and Final Report PC(2)-2B, Mobility for States and the Nation, Tables 1 and 58 (Washington, D.C.: U.S. Government Printing Office).

2 Data Use and Access Laboratories, "Tabulations of Artists and Persons in Comparative Occupations in the United States: 1970," Tables 35-46 (prepared for the National Endowment for the Arts, January 1977).

Figure 2

Net Migration of Artists Between Regions of the United States: 1965 to 1970



Note: The West region includes Alaska and Hawaii.

Table 6 **Interstate and Interregional Migration Status of Artists, Professional Workers, and the Total Labor Force 16 Years of Age and Over, 1965-1970**

Labor Force Group	Interstate Migrants		Interregional Migrants	
	Number	Percent	Number	Percent
Artists	110,500	15.5%	59,500	8.3%
All Professional and Technical Workers	1,617,000	14.0	861,000	7.4
Total Labor Force	6,097,000	7.6	3,264,000	4.1

This interregional migration did not have a great impact on the total size of artist populations in any of the regions. Net interregional migration since 1965 accounted for less than 3% of all artists in the South and West by 1970, and represented a similar level of loss to the Northeast and North Central regions.

How do the migration patterns of people in artist occupations compare with those of other U.S. workers? The number of people who are willing to move to another state or another region is generally higher among professional workers than it is among non-professional workers. Artists are no exception. In fact, they are more likely than other professional workers to move from one state to another. Between 1965 and 1970, 15% of artists made an interstate move. This rate was slightly lower for all professionals. But for the general labor force, less than 8% moved beyond their state line. On a regional level, the volume of migration was also similar between artists and all professionals, with 8% of artists and 7.5% of all professionals migrating from one region of the country to another. Among the general labor force, only 4% made an interregional move. These comparisons are shown in Table 6.

The direction of movement was similar between artists and the rest of the U.S. population. Between 1965 and 1970, the U.S. population as a whole moved out of the Northeast and North Central regions of the country and into the West and South, just as the artists did. For the general U.S. population, the West had the largest net gain and the Northeast had the largest net loss, representing a net

Table 7

Interregional Migration Rates of Artists 16 Years of Age and Over in the Labor Force, By Occupation, 1965 to 1970

Occupation	Interregional Migration Rate
Art, Music, Drama Teachers (univ.)	15.1%
Dancers	14.7
Actors	13.3
Authors	12.7
Musicians/Composers	9.0
Radio/TV Announcers	7.9
Photographers	6.7
Designers	6.7
Painters/Sculptors	6.6
Architects	5.9
Other Artists (not elsewhere classified)	9.2
All Artists	8.3%

shift of about 2% of the total population of each region.[3]

Occupational Differentials

There are some interesting occupational differences in the rates and directions of long distance moves among artists. Although only 8% of the general artist population moved from one region to another between 1965 and 1970, this proportion ranged from 6% for architects up to 15% for university teachers of art, music, and drama. As shown in Table 7, teachers, dancers, actors, and authors had relatively high rates of interregional migration, while architects, painters/sculptors, designers, and photographers had relatively low rates. These occupational patterns were nearly identical among artists who moved interstate.

The artist's occupation also determined the direction of the interregional move. The general movement among artists, as described above, was out of the Northeast and North Central regions and into the South and West regions. There were some exceptions to this direction of movement. One of the most notable differences was that writers and photographers moved primarily into the South, but not to the West, moving away from the east and the west coasts. They remained fairly stable in the North Central region. Actors and dancers followed a reverse pattern. They moved primarily West, but not South, concentrating on the east and west coasts. Art, drama, and music teachers moved primarily out of the Northeast region, but remained in the North Central region. Finally, radio/TV announcers deviated from general migration trends by moving into the North Central region in relatively large numbers, while all other regions lost people in this occupation. Artists in the other occupations, including architects, designers, musicians/composers, and painters/sculptors tended to follow the general migration stream from North to South and West.

In summary, the Northeast region had net losses of artists in all occupations except for dancers. The North Central

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3 U.S. Bureau of the Census, Census of Population: 1970, Subject Reports, Final Report PC(2)-2B, Mobility for States and the Nation, Table 58, p.354 (Washington, D.C.: U.S. Government Printing Office, 1973).

region had net migration losses in most artist occupations, but it had a large gain in radio/TV announcers and slight gains in teachers and photographers. The South experienced net migration gains in most artist occupations, but lost actors, dancers, and radio/TV announcers. The West also had net gains in most artist occupations, but lost authors, photographers, and radio/TV announcers.

Based on other demographic characteristics of the artist population, it is possible to determine reasons for some of the differences in migration patterns among artist occupations. For the general U.S. population, age is one of the major differentials in migration rates. People 20-29 years of age had the highest interstate migration rates in 1970.[4] Among artists, the youngest occupations also had high interstate rates. This applies in particular to dancers, radio/TV announcers, and actors. Sex of the artist makes no difference in migration rates. Women artists were just as likely to move long distances between 1965 and 1970 as were male artists. Marital ties are frequently a factor in decisions to migrate. Among artists, the high divorce and separation rates for actors, dancers, and authors may be a contributing factor to high migration rates (see Chapter III).

Data on reasons why artists migrate is not available from the U.S. Census, but if artists move for reasons similar to those of the rest of the adult population, then most long-distance moves are made for job-related reasons, and most short-distance moves are due to housing considerations.[5] It has also been found that household-level unemployment or dissatisfaction with a job pushes a family to move.[6] High unemployment rates around 1970 for actors and dancers were probably an important reason for their high migration levels. Among professional workers, self-employment is also a determinant in migration status.[7] People who are self-employed tend to move less because of the disadvantage in a new community of having to build up new clientele. Among artists, self-employment may be a factor in migration rates. The architecture and photography professions, which have high self-employment levels, have low migration rates, while occupations which are dominated by wage and salary workers, such as university teachers, radio/TV announcers, dancers, and actors, have high migration rates.

Finally, the type of employer probably influences migration rates. The high rates for university teachers of art, music, and drama may be more strongly influenced by the highly structured, nationwide system of colleges and universities, which are the sole employers of this occupational group, than by any of the migration determinants previously described.

Effects on Regional Growth Rates

Artists who moved from one region to another between 1965 and 1970 had little effect if any of the regions on the substantial growth rate of artists in the labor force during this period. While the general U.S. civilian labor force grew at a rate of 11% during the five-year period, the number of artists in the labor force increased by about 64%. In the South, this growth rate reached 75%. Figure 3 shows the small effect of artist migration as a factor in the labor force increases in each region. (As will be discussed in the next section, migration does have an important effect on growth of the artist population in large metropolitan areas.)

What, then does account for the substantial growth in the size of the artist labor force in every region? The main reason is that more people were developing occupations in the arts. An average of 79% of the total growth in each region can be attributed to new labor force entries from artists who were not working or seeking any type of employment in 1965. This group includes persons who were not

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[4] U.S. Bureau of the Census, Census of Population: 1970 Subject Reports, Final Report PC(2)-2B, Mobility for States and the Nation, Table 1, "Mobility Status of Total and Negro Persons 5 Years Old and Over by Age: 1970," p.1 (Washington, D.C.: U.S. Government Printing Office, June 1973).

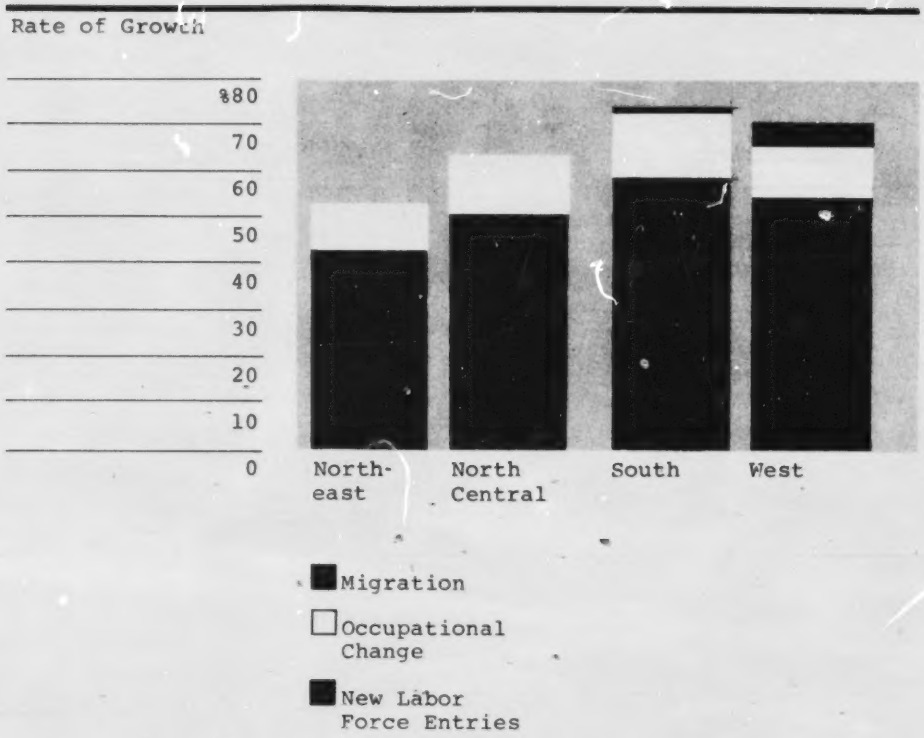
[5] U.S. Bureau of the Census, Current Population Reports, Series P-20 No. 154, August 22, 1966, "Reasons for Moving: March 1962 to March 1963," Table E (Washington, D.C.: U.S. Government Printing Office).

[6] U.S. Department of Labor, Why Families Move, R & D Monograph 48 (Washington, D.C.: U.S. Government Printing Office, 1977), p.x.

[7] U.S. Bureau of the Census, Census of Population: 1970, Subject Reports, Final Report PC(2)-2B, Mobility for States and the Nation, Table 6, p.26 (Washington, D.C.: U.S. Government Printing Office, 1973).

Figure 3

Impact of Migration on Rates of Growth of Artist Populations in Regions of the United States, 1965 to 1970



looking for work in 1965 because they were going to school, keeping house, or for other reasons. Another 19% of the increase was due to occupational change among people who were working in a field other than art in 1965, but changed to an artist occupation by 1970. The remaining 2% was the effect of interregional migration, which accounted for about 4% of the increase in the West, less than 1% in the South, and slightly impeded growth in the Northeast and North Central regions, which had more "outmigrants" than "inmigrants" among artists.

ARTIST MIGRATION TO MAJOR METROPOLITAN AREAS

The three largest metropolitan areas of the nation--New York, Los Angeles, and Chicago--also had the largest number of artists in 1970, about 24% of all employed U.S. artists.[8] This compares with about 12% of the general U.S. population residing in these three metropolitan areas. How did these three areas develop such a large share of the artist population? An important factor in New York, Los Angeles, and Chicago is artist migration. More than a quarter of all artists with 1970 residences in these three metropolitan areas were living elsewhere in 1965. With such a large proportion of artists moving to these metropolitan areas in only a five-year time span, one can see that artist migration over longer periods has undoubtedly produced a significant impact on the concentration of artists.

Of the three metropolitan areas, New York's artists had the highest migration rate between 1965 and 1970. More than 30% of all artists residing in New York City in 1970 had moved there within the previous five years. Among these artist-migrants, well over half came from other parts of the Northeast, mostly from other places in New York State, about 20% came from other regions of the country, and another 20% came from abroad, either as foreign immigrants or U.S. citizens residing abroad (see Figure 4).

In Los Angeles, 23% of artists in residence in 1970 moved there between 1965 and 1970. Among these artist-migrants, about one-quarter came from other parts of the West outside the Los Angeles SMSA, nearly half came from other regions of the country, and the remaining quarter came from abroad. Of those artists who migrated from other regions of the country, more came from the Northeast than from the South or North Central regions.

The Chicago and Los Angeles SMSAs had slightly lower levels of "inmigration" among artists than New York. Artists who migrated to the Chicago metropolitan area since 1965 made up 22% of Chicago's artist population in 1970. Like New York, nearly half of Chicago's migrant-artists came from other places in the same region, mainly from other counties in Illinois. One-third of Chicago's artist-migrants came from other regions, the majority from the Northeast, and the remaining 19% came from abroad.

Do artists migrating into the three largest SMSAs come from other metropolitan areas or do they come from smaller cities and towns? Census data shows that they were overwhelmingly from other metropolitan areas (places of 50,000 or more inhabitants). Less than 10% came from non-metropolitan areas. However, migrant-artists from the South were less likely to be from a metropolitan area than migrant-artists from other regions of the country.

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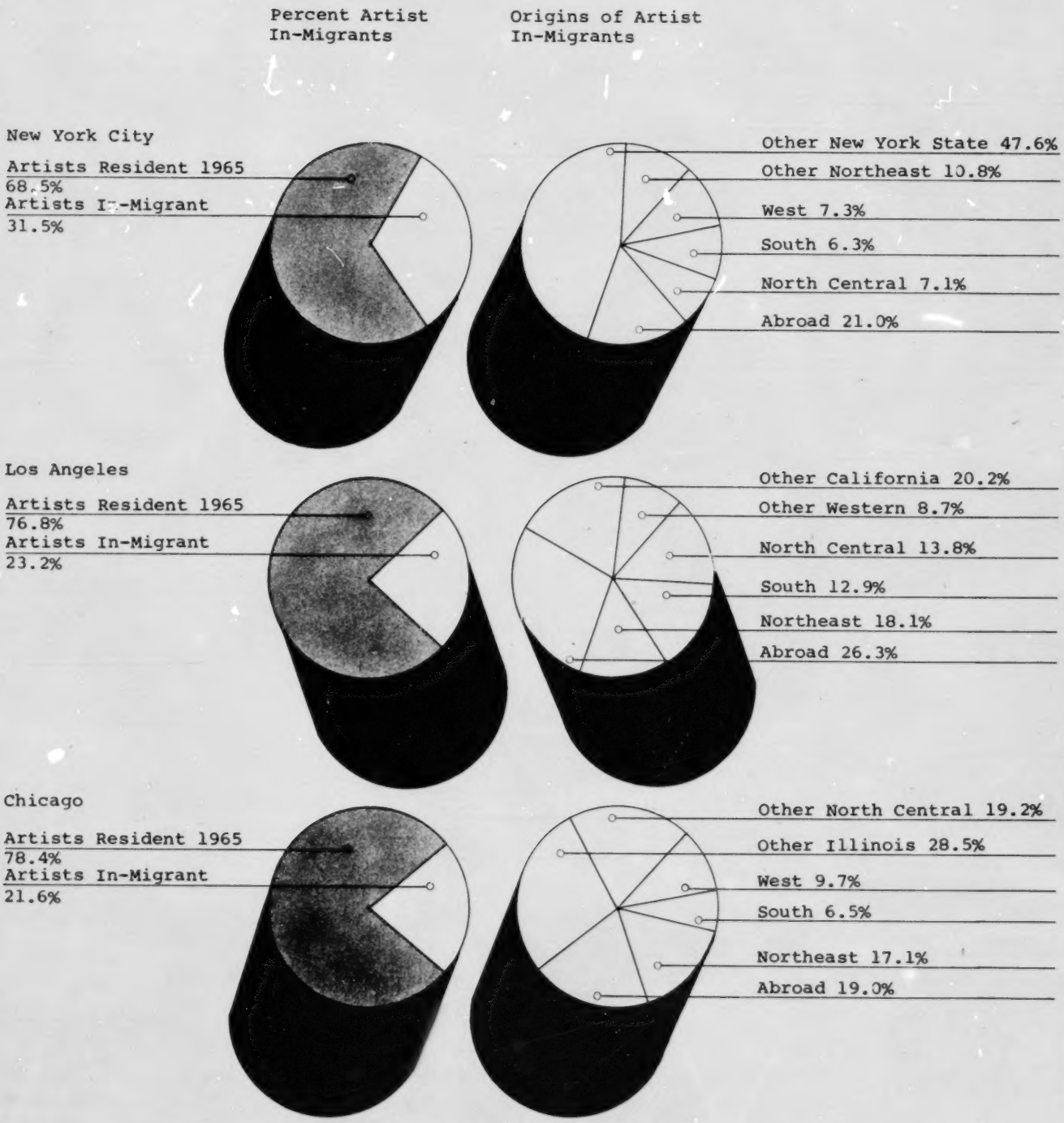
8 Research Division Report #5, Where Artists Live: 1970, Appendix Table 1, National Endowment for the Arts, Washington, D.C., October 1977.

Figure 4 **Migration of Artists Into Metropolitan New York, Los Angeles, and Chicago 1965 to 1970**



CHAPTER III

HOUSEHOLD AND FAMILY CHARACTERISTICS OF ARTISTS: 1970

INTRODUCTION

This report describes the household types, marital status, and extent of families and children among U.S. artists in 1970. Comparisons of living arrangements are made between artists and the general U.S. population. Where living arrangements differ among the artist occupations, reasons for these differences are explored.

Living arrangements help to explain the social situation of artists, and are an indicator of their personal concerns and responsibilities, which may be affected by employment and income levels, as well as other occupational factors. Living patterns may also indicate the extent of impact that government policies affecting family life may have on U.S. artists.

Ten artist occupations are covered in this analysis: actors, architects, authors, dancers, designers, musicians and composers, painters and sculptors, photographers, radio/TV announcers, and university teachers of art, music, and drama. It includes all artists in these occupations who were over the age of 16 and in the experienced labor force in 1970.

Data in this report are from the 1970 Census of Population. The report draws on both published data[1] and on special tabulations on the artist occupations from the 1970 Census Public Use Sample.

LIVING ARRANGEMENTS

Artists are slightly different from other people in their types of living arrangements. In 1970, artists were living in families at a lower rate than the rate for all persons in the U.S. of a similar age range. Artists were more likely than the general population to live alone or with other non-relatives.

Living arrangements varied to some extent by the occupation of the artist. Architects, photographers, and designers were more likely than were other artists to live in families, whereas, actors and dancers were least likely to live in families. Actors, dancers, and authors were more likely to live alone or with non-relatives. Musicians/composers and radio/TV announcers were more likely than were other artists to be living in group quarters.

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[1] U.S. Bureau of the Census, Census of Population: 1970, Subject Reports, Persons by Family Characteristics, Table 2 (Washington, D.C.: U.S. Government Printing Office, 1973); Family Composition, Table 13 (Washington, D.C.: U.S. Government Printing Office, 1973); and Marital Status, Table 5 (Washington, D.C.: U.S. Government Printing Office, 1972).

Table 8 **Living Arrangements of Artists and Total US Population, 1970**

	In Families	Alone or with Non-Relatives	In Group Quarters*
Artists	**81.0%**	**16.1%**	**2.9%**
Total US Population	86.1%	10.1	3.8

*6 or more unrelated persons.

Table 9 **Living Arrangements of Artists Age 16 and Over, by Occupation, US, 1970**

Occupation	In Families	Alone or with Non-Relatives	In Group Quarters
Architects	86.6%	12.5%	.9%
Photographers	84.9	12.5	2.6
Designers	84.5	14.9	.6
Painters/Sculptors	82.0	16.3	1.7
Authors	78.1	21.0	.9
Musicians/ Composers	77.3	16.1	6.6
Radio/TV Announcers	76.7	17.2	6.1
Art, Music, Drama Teachers (univ.)	76.5	19.4	4.2
Dancers	72.8	22.8	4.3
Actors	67.5	27.5	5.0
All Artists	81.0%	16.1%	2.9%

FAMILIES

Artists in family living arrangements include those who lived with one or more persons related to them by blood, marriage, or adoption. The artist may be the husband, wife, child, or other relative of the household head. Overall, artists had strong family ties in 1970, with four out of every five artists living in families.

Most of the family living arrangements were of the husband-wife type, but in some artist occupations a significant proportion of the artists were family heads who had no spouse living with them. Among all artist households, 74% followed the traditional husband-wife living arrangements, while nearly 8% had household heads where no spouse was present.

Among the various artist occupations, architects, designers, and photographers were most likely to follow the conventional husband-wife type of living

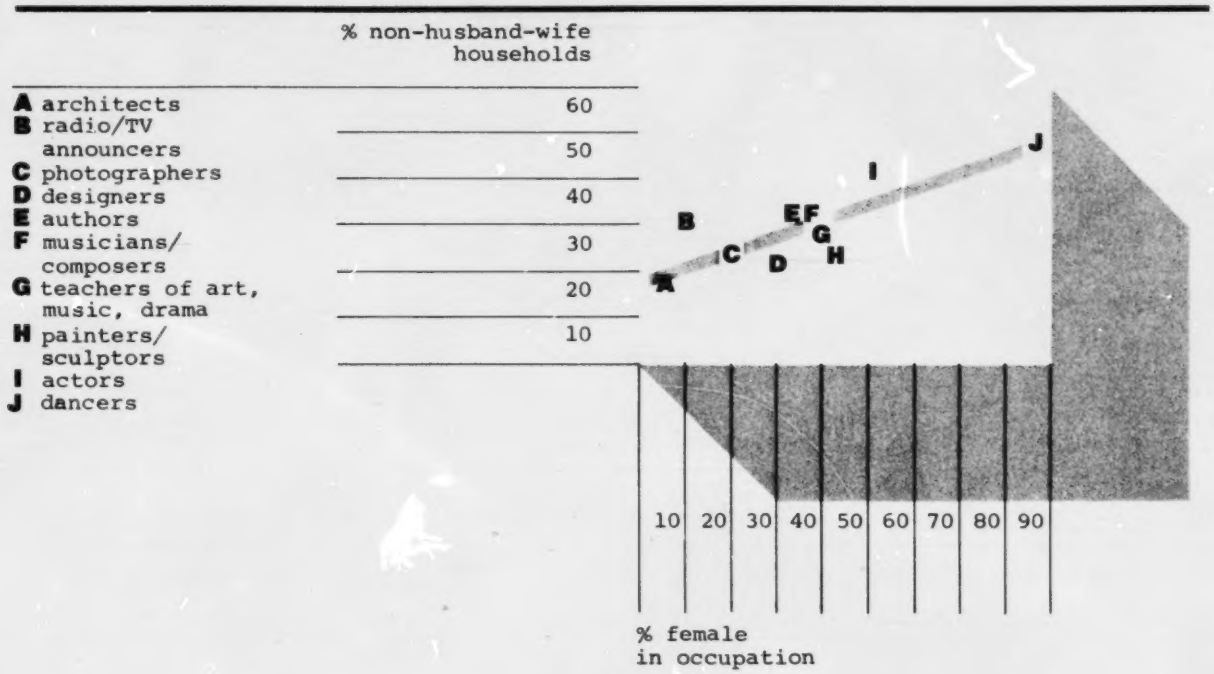
Table 10 **Family Types among Artists Age 16 and Over, By Occupation, US, 1970**

	Family Type	
Occupation	Husband-Wife (Percent of all households)	Head of Household with No Spouse (Percent of all households)
Architects	82.3	4.3
Designers	78.5	6.0
Photographers	78.4	6.5
Painters/Sculptors	73.6	8.4
Art, Music, Drama Teachers (univ.)	70.3	6.2
Radio/TV Announcers	69.7	7.0
Authors	69.3	7.0
Musicians/ Composers	68.8	8.5
Actors	58.0	9.5
Dancers	53.1	19.7
All Artists	73.5%	7.5%

arrangement. Only about half (53%) of dancers lived in this type of household in 1970. They were just as likely to either live alone or as the head of a family, with no spouse, either with their own children or with other dependents. Dancers who were female heads of household, with no husband present, made up 18% of all household types in the dance occupation. The dance occupation also had a higher degree of persons who were divorced or separated than any other artist occupation (this is discussed in more detail in the following sections).

Actors followed a similar pattern to dancers in 1970. Only 58% of actors were found in the traditional husband-wife type of living arrangement. Nearly 10% of actors were heads of households but had no spouse. Table 10 shows the percentage of each family type for the artist occupations.

Figure 5 **Relationship of Female Participation in an Artist Occupation and Non-Husband-Wife Household Types for Artists Age 16 and Over, U.S., 1970**



The proportion of women in an artist occupation is strongly correlated with the presence of non-traditional family types--those which are not the husband-wife type.[2] Thus, in the dancers occupation, which is 87% female, and in the actors occupation, which is 52% female, husband-wife households are found least frequently. Among architects, which have the lowest proportions of females for the artist occupations, husband-wife households are most common.

There is also a strong relationship between the ages of artists in an occupation and the extent of husband-wife household types. As might be expected, the greater proportion of young people that an occupation has, the more likely it is to exhibit living patterns that are not the husband-wife type (r=.72). Among dancers, musicians, and radio/TV

2 A Pearson r correlation coefficient was calculated between the degree of women in an artist occupation and the degree of non-husband-wife family types, with a resulting r=.83.

announcers, where persons under age 30 make up between 47% and 78% of the occupations, husband-wife households are least common. On the other hand, among architects, designers, and photographers, where persons under 30 make up less than a third of the occupations, husband-wife households are found most frequently.

CHILDREN

In 1970, less than half (46%) of the artist population lived in households which included children. Among family-type households only, children were present in 57% of artists' homes. This proportion is lower than it was for all U.S. families (62%) and considerably lower than for all professional workers (66%).

Among all the artist occupations, actors were least likely to be living with children, with only 37% living in this type of household. Architects, on the other hand, were most likely to have children in their households, with more than half living with children. Although dancers showed a greater propensity toward non-husband-wife living arrangements than other types of artists, dancers were more likely than the general artist population to be living with their own children. This suggests that a high percentage of women in the dance occupation are heads of one-parent households.

Table 11 **Presence of Children under 18 in Households of Artists, By Occupation, US, 1970**

Occupation	Presence of Children
Architects	52%
Designers	49
Dancers	49
Radio/TV Announcers	48
Photographers	47
Art, Music, Drama Teachers (univ.)	44
Musicians/ Composers	43
Authors	41
Actors	37
All Artists	46%

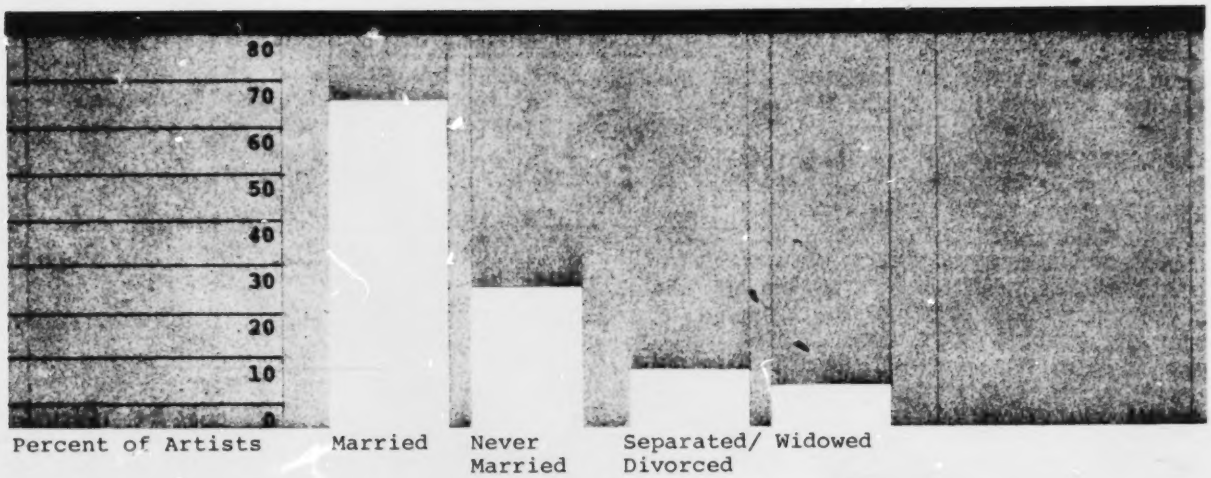
MARITAL STATUS

In 1970, two-thirds of all artists in the nation were married. This marriage rate was lower than the rate for all professional and technical workers, which was 73% in 1970, and it was slightly lower than the rate for the general employed U.S. population of a similar age range, which was 70% in 1970. Artists were more likely than the general employed population to be single, divorced, or separated. They were less likely to be widowed.

Patterns in marital status closely resemble patterns in living arrangements. The occupations of architect, designer,

Figure 6

Marital Status of Artists Age 16 and Over, 1970



and photographer showed the highest proportions of married persons, with over 70% married in each occupation. Among dancers and actors, on the other hand, less than half were married. Musicians and radio/TV announcers also had relatively low marriage rates.

With low marriage rates, dancers, actors, musicians, and radio/TV announcers were more likely than were other artists to have never married, with approximately one-third of each occupation being single in 1970. Dancers had the highest rate of separation or divorce, at 21%. Actors also had a relatively high separation and divorce rate. The lowest separation and divorce rate occurred among architects, at 4%; they were also most likely to be married--only 13% stayed single as of 1970.

There is a strong relationship between the proportion of women in an artist occupation and the separation or divorce

Table 12 **Marital Status of Artists Age 16 and Over, By Occupation, 1970**

Occupation	Married	Never Married	Separated/ Divorced	Widowed
Architects	80.4%	12.7%	4.3%	2.6%
Designers	74.9	17.1	5.2	2.8
Photographers	71.7	20.3	5.6	2.4
Art, Music, Drama Teachers (univ.)	68.7	23.0	5.9	2.3
Painters/Sculptors	67.0	22.6	7.1	3.2
Authors	66.9	19.5	9.6	4.1
Radio/TV Announcers	56.9	36.6	5.0	1.5
Musicians/ Composers	53.8	35.8	6.5	3.9
Actors	49.7	35.0	11.2	4.1
Dancers	46.6	30.8	20.8	1.7
All Artists	66.5%	23.8%	6.6%	3.1%

level for the occupation.[3] The dance and acting fields, which had relatively high proportions of women in 1970, also had the highest percentage of persons who were divorced or separated. The fields that were most heavily male-dominated--architecture and radio/TV announcing--had the lowest separation and divorce levels. This is not unique to the artist occupations. In 1970, the separation and divorce rate among all professionally-employed women in the U.S. was nearly triple the rate for professionally-employed men.

Authors and actors were more likely to be widowed in 1970 than were other artists, although the differences are slight. Age of the author population was probably a factor in the relatively high incidence of widowhood, with 11% at age 60 or older in 1970. The author occupation has a

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[3] A Pearson r correlation coefficient was computed between the degree of women in an artist occupation and the degree of separations and divorces in the occupation, with a resulting r=.90.

larger proportion of persons in this elderly age group than any other artist occupation. The average is 8% for the other artist occupations.

SUMMARY

Household and family characteristics of artists vary according to the particular artist occupation. These occupational differences are summarized below.

Actors are among the most unconventional artists in their living arrangements. They were least likely of all artists to be living in families in 1970, with one-third of actors living alone, with non-relatives, or in group quarters. Only 58% lived in husband-wife types of households, and only 37% lived with children. Half of all actors were married in 1970. More than a third had never married and 11% were divorced or separated.

Architects follow the most conventional type of living pattern among the artist occupations. In 1970, 87% of architects lived with their families, and more than half had children in their households. They were more likely than were other artists to be married, and least likely to be single, divorced, or separated. These conventional living patterns for architects are partially explained by the dominance of men in the profession. In 1970, 95% of U.S. architects were men.

Authors were fairly typical of artists in their marital arrangements, but only 41% lived with children. Their marriage rate was identical to the average for all artists, with two-thirds of authors married in 1970. An additional 10% were separated or divorced, and 20% had never married.

Dancers were the most unconventional of all artists in their types of living arrangements. They had a considerably higher proportion of persons who were divorced or separated than any other artist group. Less than half of dancers were married in 1970. Although they were less likely than were other artists to be living with a spouse, they were more likely to be living with children--half of all dancers lived in households which included their own children. A sizeable proportion of dancers were female heads of households, with no husband present. These unusual living patterns for dancers are partially explained by the high proportion of women in the profession. In 1970, 87% of all dancers were women.

Designers were fairly conventional in their living arrangements. Three-quarters were married in 1970, and only 17% remained single. Their separation and divorce rate, at 5%, was one of the lowest for the artist occupations. The proportion living in families was at 85%, and half shared households with their children.

Musicians and Composers were typical of the artist population in their family living arrangements, but they were among the least likely artist groups to be married--36% remained single as of 1970. This is probably due to the large number of young people in the occupation. In 1970, nearly half of all musicians were under the age of 30.

Painters and Sculptors were also a typical group in their living patterns. Eighty-two percent lived in families, and 46% lived with children. Two out of three painters/sculptors were married, 23% remained single, and only 7% were separated or divorced.

Photographers had strong family ties in 1970, with 85% living in families, and almost half sharing their households with children. At 72%, photographers had one of the highest marriage levels among artists. Their separation and divorce level was low (less than 6%), and only 20% were single in 1970.

Radio/TV Announcers were more likely than were other artists to have never married--37% remained single as of 1970. This is probably due to the large number of young people in this occupation. In 1970, more than half of radio/TV announcers were under the age of 30. Their family living patterns, however, were very similar to the general artist population, with about three-quarters living with their families. These living patterns are very similar to those of musicians and composers.

University Teachers of Art, Music, and Drama were very typical of the general artist population in their living arrangements. Nearly 70% were married, 23% were single, and 6% were separated or divorced in 1970. More than three-forths lived with other family members and 44% lived in households with their children.